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FORTY SONGS
BY JOHANNES BRAHMS

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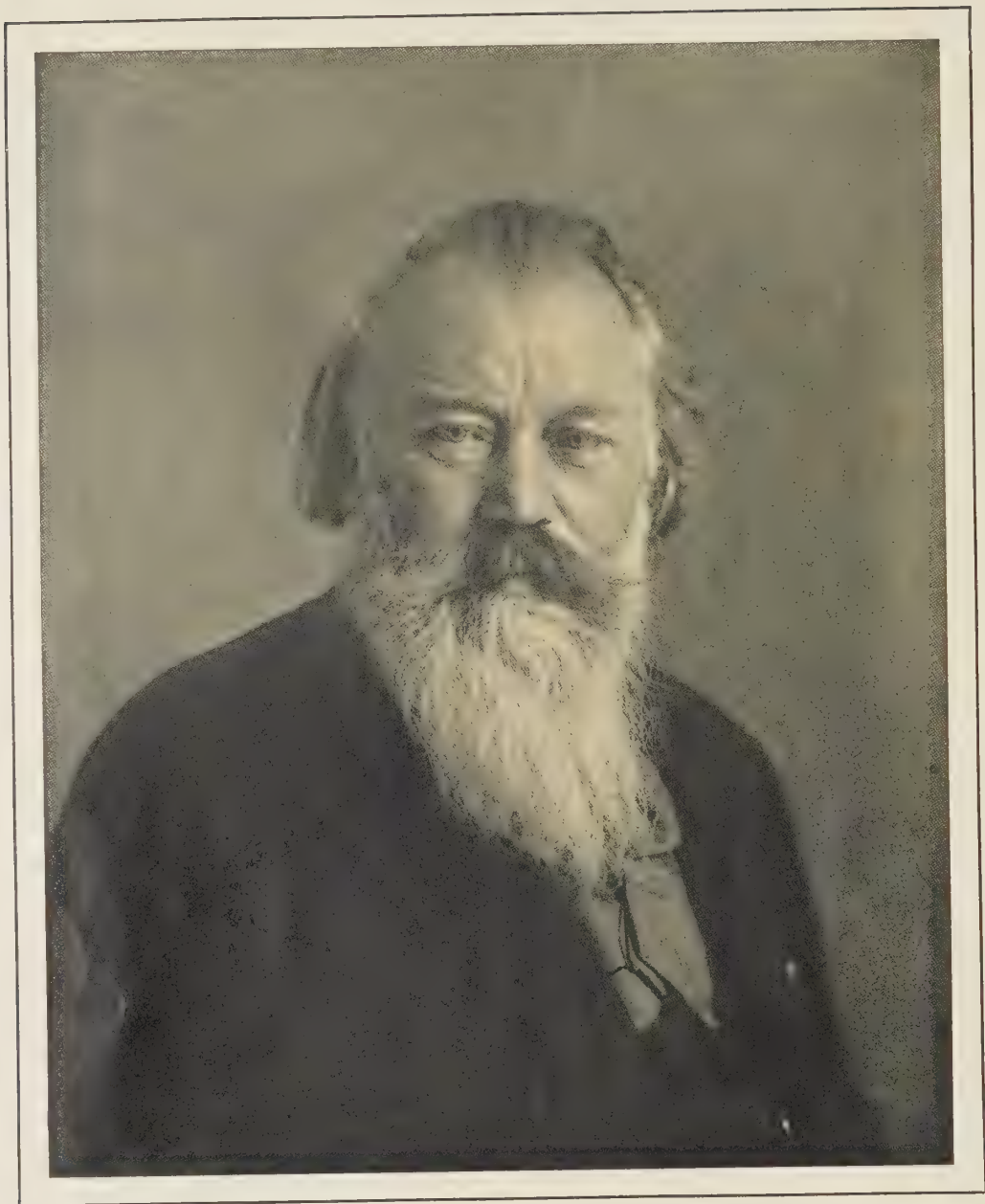
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J. Beckus.

JOHANNES BRAHMS



THE composer Johannes Brahms was born at Hamburg, May 7, 1833. He died at Vienna, April 3, 1897. And as Louis Ehlert wrote: "It is characteristic of his nature that he was born in a Northern seaport and his father a contrabassist. Sea air and basses, these are the ground elements of his music. Nowhere is there to be found a Southern luxuriance, amid which golden fruits smile upon every bough, nor the superabundance that spreads its fragrant breath over hill and dale. Nor may there be met that enervating self-absorption, renunciation of effort or Southern brooding submission to fate. . . . Brahms neither dazzles nor does he conquer by assault. Slowly but surely he wins all those hearts that demand from art not only excitement but also that it be filled with sacred fire and endowed with the lovely proportions of the beautiful."

We shall see presently that if Brahms is often austere and self-contained in his instrumental music, he is the reverse in his songs. It was a primal error in criticism to range Brahms among the classicists. He is a romantic by nature; even his formal edifices, built as they are on Bach and Beethoven, depart widely from traditional outlines. A Brahms symphony is no more like a Schumann than a Beethoven symphony; it stands alone in its severe magnificence of mass and color. Ehlert wittily remarks: "We receive the impression that he feels with his head and thinks with his heart."

If the life of Chopin resolved itself into one overshadowing romance, if Tchaikovsky's career was an enigma to his friends, what may be said of the uneventful record of Brahms's long years of industry? Truly his days were spent in labor, in the unrelenting toil Art demands from her votaries, and truly his works are the foundations of his fame. No man devoted himself so

absolutely to his art. It was a consecration. Like Beethoven, Brahms was a bachelor. We catch no glimpses of love disappointments, no tragic partings, no profound griefs except one—the filial regrets over the loss of his mother which culminated in that true temple of manly restrained sorrow and hope, the *German Requiem*. His father was a double-bass player in the Hamburg City Theatre and gave the boy Johannes his first instruction. Later Marxsen took him in hand, drilling him soundly in theory and piano playing. At fourteen he made his first public appearance, playing his own variations on a folk-song. In 1853 he went on a professional tour with Remenyi. He was then twenty, but so accomplished a musician that he transposed at sight the piano part of Beethoven's *Kreutzer Sonata* from A to B flat, the piano being a semitone below pitch.

His piano performances are said to have been brilliant and solid, and not without charm. He wrote for the instrument like a master. We may easily credit the astounding stories told of his memory displayed in the Bach and Beethoven scores. In 1853 Brahms met Joseph Joachim, the Hungarian violin virtuoso, and a lifelong friendship began. Joachim gave the youthful genius, whose powerful head and mobile mask predestined for him a great future, a letter to Robert Schumann. At Düsseldorf that same year he played to Schumann his Opus 1, the C major piano sonata which so impressed the elder composer that he wrote the historic criticism *New Paths*, and in a day Brahms became famous. No adulation, public or critical, could disturb the rhythms of the man's ambitions. He had determined to be Beethoven's successor in the domain of the symphony, and to that goal he marched without haste, without rest. He became conductor of Prince of Lippe-Detmold's orchestra. From 1858 to 1862 he remained in

Hamburg sedulously studying, and then went to Vienna, where he conducted the *Singakademie* until 1864. During the following five years Brahms lived in Hamburg, Zurich and Baden-Baden, making concert tours with Julius Stockhausen, the *Lieder* singer. He returned to Vienna in 1869, where, until 1874, he directed the orchestral concerts of the "Gesellschaft der Musikfreunde." Again he left Vienna, residing near Heidelberg. In 1878 he made Vienna his permanent home, not leaving it except on concert tours or for occasional trips to Italy.

Brahms won wealth, honors and content. His life was a simple one; its emotional experiences may be guessed in his music. His was not the

impassioned, dramatic temperament of a Richard Wagner, against whom he was unfortunately pitted by such critical admirers as Eduard Hanslick. Homely in his tastes, hating notoriety, he led the existence of a prosperous *bourgeois*. He had a few intimate friends, and heartily disliked being "lionized." This trait possibly led him to decline the honor of a degree from Cambridge University in 1877. Rather unsocial and timid, he could come out of his shell and be caustically witty when he so desired. He usually spent his summers at Ischl, where he enjoyed chamber-music in his house. The record given us by his contemporaries proves Johannes Brahms to have been a great and a warm-hearted man.

II

It is not rashly premature to assign a place among the immortals to Brahms. Coming after the last of the belated romanticists, untouched by the fever of the theatre, a realist with imagination, both a classicist and a romanticist, he led music back into its proper channels by showing that a phenomenal sense of form and a mastery of polyphony, second only to Bach, are not incompatible with the faculty of uttering old things in a new way. Brahms is not a reactionary any more than is Richard Wagner. Neither of these men found what he looked for in modern music, so one harked back to Gluck and the Greeks, the other to Bach and Beethoven. Consider the massiveness of Brahms's tonal architecture; consider those structures erected after years of toil; regard the man's enormous fertility of ideas and his enormous patience in developing them; consider the ease with which he moves, shackled by the most difficult forms—not assumed for the mere sake of the difficulty, but because it was the only form in which he could successfully express himself; consider his leavening genius, his active geniality—a geniality that militates against pedantry, scholastic dryness and the arithmetic music of the *Kapellmeister*; consider also the powerful brain of this composer, and then realize that all great works of art are the arduous victories of

great minds over great imaginations. Brahms ever consciously schooled his imagination.

He was his own severest critic. He worked slowly, he produced slowly, and, born contemplative rather than dramatic, he incurred the reproach of being phlegmatic, Teutonic, heavy and thick. There is enough sediment in his collected works to give the color of truth to this allegation; but from the richness and cloudiness of the ferment is drawn off the finest wine; and how fine, how incomparably stimulating, is a draught of this wine after the thin, acid, frothing and bubbling stuff concocted at every season's musical vintage! Brahms is a living reproach to the haste of a superficial generation. Whatever he wrought, he wrought in bronze and for time and not for the hour. He restored to music its formal beauty; he is the greatest symphonist in the constructive sense since Beethoven. He did not fill the symphony with as romantic a content as Schumann, but he never defaced or distorted its flowing contours. Above all, his themes are symphonic. Not a colorist like Berlioz or Liszt, he is one of the greatest masters of pure orchestral line that ever lived. He is accused of not scoring happily. The accusation is not untrue. Brahms does not display the same gracious sense of voicing the needs and capabilities of the orchestral

army as Berlioz, Dvořák and Richard Strauss. His instrumentation is often drab and opaque; but his nobility of utterance, his remarkable eloquence and ingenuity in treatment, allied with the feeling for the appropriate hue, render one forgetful that he was not a painter of tones. He was first the thinker, and wrote as if to him the garb were naught, the pure form, all.

Brahms is the first composer since Beethoven to sound the note of the sublime in his orchestra. He has been called austere for this. He compassed sublimity at times; and to this is allied a rather forbidding quality, a want of commonplace sympathy, a lack of personal profile that made his music disliked by critic, amateur and professional. He never rendered any concession to popularity; indeed he often and perversely went out of his way to displease. The cheap, facile triumph he despised; he saw all Europe covered with second-rate men in music, and he noted that they pleased; their only excuse for living was to give cheap pleasure. This libertinism in art was abhorred by Brahms, for the naturally serious bent of his mind superinduced a species of puritanism. It is a sign of his great culture and flexible mental operations that he studied and admired Wagner.

When the printed list of Brahms's achievements in song, symphony and choral works of vast proportions is studied, amazement is evoked at the fertility and versatility of the man. It is not alone that he wrote four symphonies of surpassing power, two piano concertos, a violin concerto, a double concerto for violin and violoncello, songs, piano pieces, great set compositions like the *Song of Destiny*, *Rinaldo* and the *German Requiem*, duos, trios, quartets, quintets, sextets, all manners of combinations for wood, wind, strings, voices; it is really the sum total of high excellence, the stern unyielding adherence to ideals sometimes almost frostily inhuman, in a word, the logical, consistent and philosophical trend of the man's mind that forces homage. For half a century he pursued the beautiful in its most elusive and difficult form; pursued it when the fashions of the hour, day and year mocked at

such undeviating devotion, when form was called old-fashioned, sobriety voted dull, and footlight passion had invaded music's realm and menaced it in its very stronghold—the symphony.

In a complete life of Johannes Brahms this trait of fidelity, this marvellous spiritual obstinacy, should be lovingly set forth. Because Brahms refused to challenge current tendencies in art and literature, it was believed that he held himself aloof from humanity, was a Brahmin of art, not a bard chanting its full-blooded wants and woes with full throat. Nothing could be wider of the mark. His music throbs with humanity, with its richest blood. He is the greatest contrapuntist after Bach, the greatest architectonist after Beethoven; yet in his songs he is nearly as naïve, as manly, as tender as Robert Burns. His topmost peaks are tremendously remote and glitter and gleam in a rarefied atmosphere; yet how intimate, how full of charm, of graciousness, are his lyrics!

Brahms's workmanship is well-nigh impeccable, his technical mastery of material as great as Beethoven's and only outstripped by Bach's. His contribution to the technics of rhythm is rich, and he has literally popularized the harmonic cross-relations, rediscovered the arpeggio and elevated it from the lowly position of an accompanying figure to an integer of the melodic phrase. He rescued the chord of the sixth from its Bellini and Verdi servitude, as did Wagner the essential turn. The sharp transitions in modulation, the sharpening of minor chords and sixths, the playing of common time against triple and the use of tonalities and rhythms vague, indeterminate and almost misleading are all truly Brahmsian, and enhance the structural values and beauty of his music. He is a wonderful variationist and has the gift of catching and imprisoning moods we call spiritual. Sobriety, earnestness, an intensity that is like the blow of a steam-hammer and a rich informing fantasy are his, a virile spirit and, as Ehlert says, his "art undoubtedly rests upon the golden background of Bach's purity and concentration."

III

Brahms wrote two hundred songs less four for solo voice and set the various verse of fifty-nine poets. He was not always careful in his selection of this verse, though his taste in matters literary seems to have been superior to Tchaïkovsky's. He did not display the same predilection for Heine as Schumann and Robert Franz, possibly because these two composers had chosen the best work of that poet. Impersonal as is Brahms in absolute music, he is sometimes given to the dolefully sentimental in his poetry. At times he is positively expansive in the real tearful Teutonic style. He loves the open air, the clouds, the grass, the lilacs. He is moved by a violet, and is youthfully fervid when under the balcony of his lyric lady-love twanging a guitar. The scholastic pessimism that intrudes occasionally in his instrumental music is often interrupted in his songs by bursts of humor, jesting, student gaiety. He is genuinely tender in *My Queen* and overflowing with emotion in the *Love Song* (*Minnelied*, Op. 71, No. 5). In *Summer Fields* (*Feldeinsamkeit*, Op. 86, No. 2) the atmosphere is wonderfully enticing. It is a glorious song. There is sly humor in the *Disappointed Serenader* (*Vergebliches Ständchen*, Op. 84, No. 4) and exquisite emotion in *A Thought like Music* (*Wie Melodien*, Op. 105, No. 1). In his very first songs Brahms made a standard that he has seldom surpassed. *Faithful Love* (*Liebestreu*, Op. 3, No. 1) is a song of noble ideas, nobly expressed. It has the familiar sombre key-color which we recognize later in *Love is for ever* (*Von ewiger Liebe*, Op. 43, No. 1) and *Treachery* (*Verrath*, Op. 105, No. 5).

What songs are there in the wonderful song literature of Germany more fragrant with sweetness and unfeigned emotion than *That Night in May* (*Die Mainacht*, Op. 43, No. 2), *To the Nightingale* (*An die Nachtigall*, Op. 46, No. 4), or the *Cradle Song* (*Wiegenlied*, Op. 49, No. 4)? Brahms was peculiarly happy in his delineation of the naïve moods hidden in the native folk-songs. While he never quite reached the adorable sim-

plicity of *Haidenröslein*, his *Little Sandman* (*Sandmännchen*) and other songs of this character are a close second to Schubert. He is also the interpreter of souls discouraged, of the aspirations of those whom sorrow has crushed.

His treatment of the voice is unaffected, though he often buries the vocal part in his piano symphony—to use an old-fashioned term. The web and woof of piano and song are here inextricably woven. Neither Schumann nor Franz has spun the pattern so closely; and yet the vocal quality is never lost, one is never too conscious of the piano accompaniment. Brahms writes flexibly for the voice and seems to divine the hidden meanings of the poet. He employs as it suits him the thorough composed and conventional song forms. Indeed he uses the old-fashioned repetition verse with tantalizing frequency. But he often develops harmonic surprises, as in the case of *My Queen* and *Faithful Love*. The entrance of the major mode in the latter song is like a triumphant flash of sunrise.

The present selection is a just representation of the Brahms song literature. Some of these numbers are difficult; none, not even those of simple structure, are easy; all make exacting demands upon the singer's intelligence, musicianship and emotional powers; and all contain beautiful music. Critical authorities may differ about the permanent qualities of Johannes Brahms's symphonic music, but there is little dispute over his right to rank with Schubert, Schumann and Franz as a great master of lyric art.

There are biographical sketches of Brahms by Reimann and Deiters; but the one by Louis Ehlert, in the volume entitled *From the Tone World*, is the most readable. *Recollections of Brahms* by Dietrich and Widmann has the personal element; and J. A. Fuller-Maitland in *Masters of German Music*, and W. H. Hadow's *Studies in Modern Music* [Second Series] will furnish the student with valuable material and critical commentary.

James Huneker

THE LITTLE SANDMAN (SANDMÄNNCHEN)

(Published in 1858)

(Original Key, G)

Author unknown

JOHANNES BRAHMS
Volks-Kinderlieder No 4

Andante

SINGSTIMME

1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -
 2. Vö - ge - lein sie san - gen so süß - im Son - nen -
 3. männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -
 4. männ - chen aus dem Zim - mer es schläft mein Herzchen

VOICE

1. The flow'r - ets all sleep sound - ly Be - neath the moon's bright
 2. birds that sang so sweet - ly When noon - day sun rose
 3. see the lit - tle sand - man At the win - dow shows his
 4. ere the lit - tle sand - man Is man - y steps a -

PIANO

molto p e dolce
una corda

schein, sie ni - cken mit den Kö - pfen aus ih - ren Sten - ge - lein.
 schein, sie sind zur Ruh ge - gan - gen in ih - re Nest - chen klein.
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.
 fein, es ist gar fest ver - schlos - sen schon sein Guck - äü - ge - lein.

ray; They nod their heads to - geth - er And dream the night a - way.
 high, With - in their nests are sleep - ing; Now night is draw - ing nigh.
 head, And looks for all good chil - dren, Who ought to be in bed.
 way, The pret - ty eyes, my dar - ling, Close fast un - til next day.

REFRAIN ★)

Es rüt - telt sich der Blü - then - baum, er säu - selt wie im
 Das Heim - chen in dem Aeh - ren - grund; es thut al - lein sich
 Und wo er nur ein Kind - chen fand, streut er ihn in die Au - gen
 Es leuch - tet Mor - gen mir Will - komm das Aeu - ge - lein so.

The bud - ding trees wave to and fro, and mur - mur soft and
 The crick - et as it moves a - long A - lone gives forth its
 And as each wea - ry pet he spies, Throws sand in - to its
 But they shall ope at morn - ing's light And greet the sun - shine

Traum. }
 kund. }
 Sand. }
 fromm. }

Schla - fe, schla - fe, schlaf' du mein Kin - de - lein!

low. }
 song. }
 eyes. }
 bright. }

Sleep on! sleep on, sleep on, my lit - tle one!

lein!

one!

2. Die
 3. Sand -
 4. Sand -

2. The
 3. Now
 4. And

FINE

★) Repeat for each of the (4) verses

To Bettina von Arnim
FAITHFUL LOVE
(LIEBESTREU)

3

(Published in 1854)

(Original Key, E♭ minor)

ROBERT REINICK

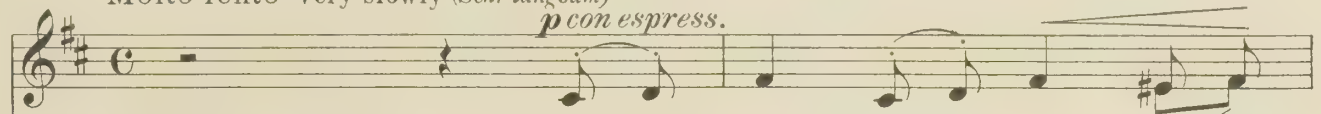
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 3, No. 1

Molto lento Very slowly (*Sehr langsam*)

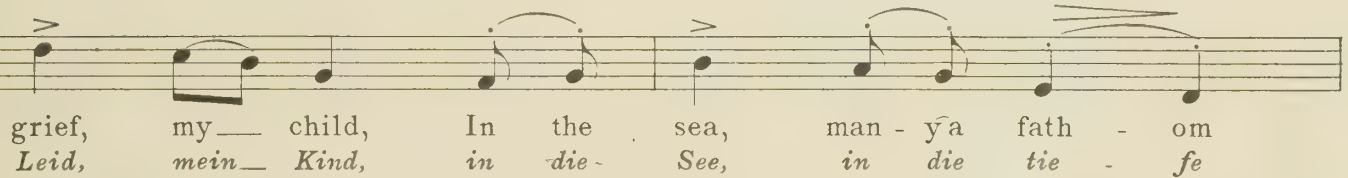
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VOICE

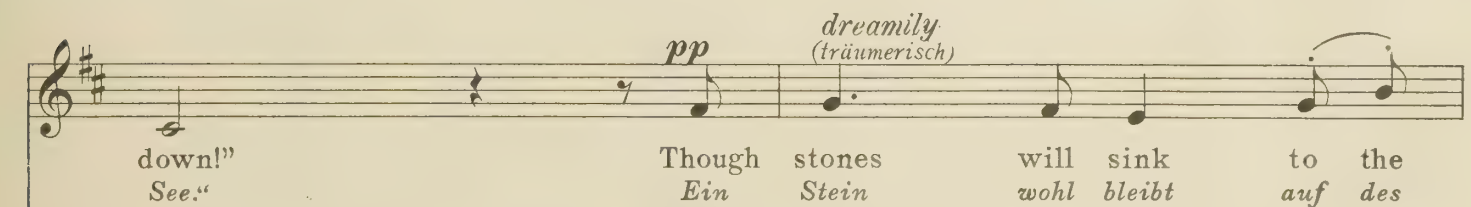


"Drown thy sor - row, thy sor - row and
„O ver - senk', o ver - senk' dein—

PIANO



grief, my child, In the sea, man - y a fath - om
Leid, mein Kind, in die See, in die tie - fe



down!" "See." "Though stones will sink to the
Ein Stein wohl bleibt auf des



pp

cor - al reef, My sor - row
Mee - res Grund, mein Leid kommt

nev - er will drown!
stets in die Hök.

poco

p

"And the love that thou in thy
„Und die Lieb, die du im

p

poco

heart dost bear, Cast it out and no more re -
Her zen tröst, brich sie ab, brich sie ab, mein

rit. *pp* Tempo I

pine!" Kind!" Though a sev - er'd flow'r will
Ob die Blum' auch stirbt, wenn

rit. dim. *pp*

sure - ly die, not so true
man sie bricht, treu - e Lieb' nicht

love so like mine!
so ge - schwind.

ancora più mosso

agitato *più f*

"And thy troth, and thy troth, 'twas a
„Und die Trew, und die Trew, 'swar

agitato *più f*

word, my— child: To the winds with it a -
 nur ein— Wort, in den Wind da - mit hin -

way!" *f* Oh, Moth - er, tho' tem - pests can
 aus." O Mut - ter und split - tert der

shat - ter the rocks, Yet my troth will en - dure for
 Fels auch im Wind, mei - ne Treu - e, die hält ihn

sempre rit. e dim. sin al Fine

aye,
aus: for
die

sempre rit. e dim. sin al Fine

aye, hält, for die aye, hält for ihn

aye!
aus!

pp

TRUE LOVE

(TREUE LIEBE)

(Published in 1854)

FERRAND

Translated by Arthur Westbrook

(Original Key, F#minor)

JOHANNES BRAHMS, Op. 7, No 1

Andante con espressione

p

VOICE

1. A maid - en sat by the
 2. "The day is dy - ing, the
 1. Ein Mägd - lein sass am
 2. Der A - bend nah - te, die

PIANO

*pp**con Ped.*

lone sea-side, And gazed o'er the wa - ter with yearn - ing: "Where
 sun sinks low; The night doth baf - fle and blind me: The
 Mee - res-strand, und blick - te voll Sehn - sucht in's Wei - te: „Wo
 Son - ne sank am Saum des Him - mels dar - nie - der. „So

rit.

*

*a tempo**pp*

art thou, my lov - er, where bid'st thou so long? My
 waves will ne'er car - ry thee back to me! In
 bleibst du, mein Lieb - ster, wo weilst du so lang? Nicht
 trägt dich die Wel - le mir nim - mer zu - rück? Ver -

pp a tempo

heart vain is heav - y with fears that thron. Ah,
 vain thro' dark - ness mine eyes I strain. Ah,
 ru - hen lässt mich des Her - zens Drang. Ach,
 ge - bens späht in die Fer - ne mein Blick. Wo

pp *cresc.*

could I but see thee re - turn - ing! Ah,
 where, my own love, shall I find thee? Ah,
 kämst du, mein Lieb - ster, doch heu - te, ach,
 find ich, mein Lieb - ster, dich wie - der, wo

f

could I but see thee re - turn - ing!"
 where, my own love, shall I find thee?"
 kämst du, mein Lieb - ster, doch heu - te!"
 find ich, mein Lieb - ster, dich wie - der?"

p *sf* *p*

p

The wa - ters now spar - kle and
Die Was - ser um - spiel - ten ihr

dolce p

sempre Ped.

cresc.

flash at her feet; They whis - per re - un - ion a -
schmei - chelnd den Fuss, wie Träu - me von se - li - gen

cresc.

cresc.

round her. There calls to the maid - en a
Stun - den; es zog sie zur Tie - fe mit

f

voice from the deep:
stil - ler Ge - walt;

f

pp

2da

p espressivo

No more will she stand by the sea-side to weep, For
 nie stand mehr am U-fer die hol-de Ge-stalt, sie

poco rit. *p a tempo*

dim.

now her true lov-er has found
 hat den Ge-lieb-ten ge-fun-

dim. *rit.*

her!
 den!

pp a tempo dim.

ppp

To Albert Dietrich

THE HUNTSMAN

(PAROLE)

(Published in 1854)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

(Original Key, E)

JOHANNES BRAHMS, Op.7, No 2

Andante con moto

PIANO

f

rit.

p

1 She stood at her cham - ber
(2) in the mer - ry
1 Sie stand wohl am Fen - ster -
(2) als der Früh - ling ge -

p

p a tempo

col Ped.

win - dow, And sad - ly braid - ed her hair. The
spring - time, When blos - soms were driv - en like snow, She
bo - gen und flocht sich trau - rig das Haar, der
kom - men, die Welt war von Blü - then ver - schneit, da

cresc.

Hunts - man he was her lov - er; The
felt new hope re - turn - ing, And
Jä - ger war fort ge - zo - gen, der
hat sie ein Herz sich ge - nom - men, und

cresc.

Hunts - man he was not there.
in - to the greenwood did go.
Jä - ger ihr Lieb - ster war.
ging in die grü - ne Haid!

f

f

f

Ped.

1. *p* 2. *p*

2 But 3 She
2 Und 3 Sie

p *rit.* *p*

Ped.

*

(3.) laid — her ear to the heath - er, She heard the sound of
 (4.) night in the si - lent for - est A shot the ech - oes doth
 (3.) legt — das Ohr an den Ra - sen, hört fer - ner Hu - fe
 (4.) A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

p

feet. "The deer," said she, "are graz - ing Where
 wake! "My true love sends me greet - ing! He
 Klang- "das sind die Re - he, die gra - sen am
 Schuss, da steht sie stil - le zu lau - schen: „das

p

dim. poco rit.

shad - y the branch - es meet, Where shad - y the branch - es
 comes to me through the brake! He comes to me through the
 schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -
 war mei - nes Lieb - sten Gruss! das war mei - nes Lieb - sten

dim. poco rit.

1. *a tempo* 2. *a tempo* *p*

meet. 4 At brake!" 5. The
hang! 4 Und Gruss!" 5. Da

mur - mur - ing brooks are plash - ing, The birds they are wing - ing a -
spran - gen vom Fels die Quel - len, da flo - hen die Vög - lein in's

p

bove; "Ye brook - lets and birds, if you find him, Oh,
Thal. „Und wo ihr ihm trifft, ihr Ge - sel - len, o

f

First system of musical notation. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The music is in 4/4 time. The voice part begins with a melodic line starting on G4, moving up to A4, B4, and then a half note on C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

wel - come my own true love, Wel - come
grüsst mir ihn tau - send mal, tau - send,

Second system of musical notation. The voice part continues with a melodic line starting on C5, moving down to B4, A4, and then a half note on G4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* (forte) and *marcato* (marked). The system ends with a *f* dynamic marking.

my true love!"
tau - send mall!"

Third system of musical notation. The voice part continues with a melodic line starting on G4, moving up to A4, B4, and then a half note on C5. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ff* (fortissimo) and *p* (piano). The system ends with a *p* dynamic marking.

MY MOTHER LOVES ME NOT

(DIE TRAUERENDE)

VOLKSLIED

(Swabian Folksong)

Translated by E. D'Esterre-Keeling

(Published in 1854)

(Original Key, A minor)

JOHANNES BRAHMS, Op. 7, No. 5

VOICE *Lento espressivo*

1 My moth - er loves me not, An' no sweet-heart ha' I got;
 2 Look! how the oth - ers dance, I nev - er get a chance.

1 Mei Mue - ter mag mi net; und kei Schatz han i net,
 2 Ge - sternisch Kirch-weih g'wä, mi hot mer g'wis net g'seh,

PIANO *p*

p sostenuto *f*

Eh, why do I not die? What use am I?
 Ev'n if I would dance now, I don't know how.

3 Let the three ro-ses blow
 3 Lasst die drei Ro - se stehn,

ei, wa-rum sterb i net, was thu i do?
 denn mir isch's gar so weh, i tanz ja net.

p *f* *sostenuto* *pp* *p* *f*

p *f* *p* *dim.*

That by yon cross do grow: Knew ye, per-chance, the maid
 die an dem Kreu-zle blühn: hent ihr das Mäd - le kennt, die drun-ter liegt?

p *f* *p* *dim.* *pp*

A MAIDEN ROSE AT EARLY DAWN

(VOM VERWUNDETEN KNABEN)

(Published in 1861)

(Original Key, A minor)

GERMAN FOLKSONG

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 14, No. 2

Andantino

VOICE

p A maid - en rose at ear - ly dawn
Es wollt ein Mäd - chen früh auf - stehn

PIANO

p

And in - to the green - wood to walk had gone. —
 und in den grü - nen Wald spa - zie - ren geh'n. —

And when she came to the green - wood
 Und als sie nun in den grü - nen Wald

p

fair, A sore - ly wound-ed youth was ly - ing there. —
 kam, da fand sie ei - nen ver - wund' - ten Knab'n. —

— The wound - ed youth with blood was red,
 — Der Knab', der war von Blut — so roth,

And when she turn'd to him, he was dead. —
 und als sie sich — ver - wandt, war er schon todt. —

più f

Where shall I find two mourn - ers
Wo krieg ich nun zwei Lied - fräü -

più f

cresc. sempre

brave To mourn my true love at the grave? Where
lein, die mein fein's Lieb zu Gra - be wein'n? Wo

cresc. sempre

più f

shall I find six squires — braw My true love to the
krieg ich nun sechs Reu - ter - knab'n, die mein fein's Lieb zu

p

grave to draw? How long, then, shall I mourn for
Gra - be trag'n? Wie lang soll ich denn trau - ern

p

thee?
geh'n?

Till all the wa - ters
Bis al - le Was - ser

reach the
zu - sam - men

sea?
geh'n?

To meet the wa - ters
Ja, al - le Was - ser

nev - er wend,
geh'n - nicht zu - sam'n,

And so my mourn - ing
so wird mein Trau - ern

dim.

can nev - er end.
kein En - de han.

TO AN AEOLIAN HARP (AN EINE AEOLSHARFE)

(Published in 1862)

(Original Key, A \flat)

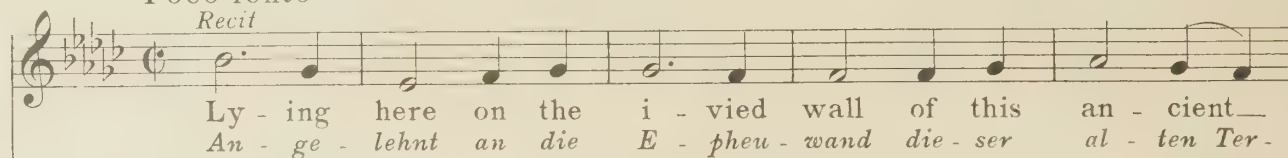
EDUARD MÖRIKE (1804-1875)

Translated by Francis Hueffer and Arthur Westbrook

JOHANNES BRAHMS, Op. 19, No 5

*Poco lento**Recit*

VOICE



PIANO



a tempo

ter - race, Fash - ioned art thou, mys - te - rious harp, for the fin - gers
ras - se, Du, ei - ner luft - ge - bor - nen Mu - se ge - heim - niss -

a tempo *pp*

of some air - born muse.
vol - les Sai - ten spiel,

pp dolce

Be - gin, once a - gain be -
fang' an, fan - ge wie - der

sempre rit.

gin thy me - lo - di - ous
an dei - ne me - lo - di - sche

sempre rit.

plaint. *a tempo* Ye
Kla - ge! Ihr

rit. *a tempo*
p legato

come, O breez - es, hith - er waft - ed from my be -
kom - met, Win - de, fern her - ü - ber, ach! von des

lov - ed, my un - for - got - ten, Yea,
Kna - ben der mir so lieb war, frisch

from his— dwell— ing; and, pass— ing— o— ver
grü - nen - den Hü - gel. Und Früh - lings - blü - then

blos-soms of the spring, — Ye are lad - en with
un - ter - we - ges strei - fend, ü - ber - sät - tigt mit

poco cresc.

scent of flow - ers, and sweet,
Wohl - ge - rü - chen, wie süß,

cresc. *dolce*

how sweet! your way to my heart!
wie süß be - drängt ihr dies Herz!

A - mong the harp - strings you mur - mur, As if
 Und säü - selt her in die Sai - ten, an - ge -

fain to a - wake har - mo - ni - ous sor - row,
 zo - gen von wohl - lau - ten - der Weh - muth,

poco cresc.

Grow - ing a - pace with my long - ing;
 wach - send im Zug mei - ner Sehn - sucht,

Then soft - ly dy - ing.
 und hin - ster - bend wie - der.

dim.

Recit *3* *3* *3*

But of a sud - den, as the
A - ber auf ein - mal, wie der

a tempo

wind fit-ful-ly stir - reth, a ring - ing cry of the
Wind hef - ti - ger her - stösst, ein hol - der Schrei - der

a tempo *p*

harp - strings meets my ear, — re - peat - ing in sweet
Har - fe wie - der - holt mir zu sü - ssen Er -

ac - cents what my soul in se - cret has
schre - cken mei - ner See - le plötz - li - che

poco più lento

sighed for. And, lo! a full-blown
 Re - gung, und hier, die vol - le

rose - bush, soft - ly sha - ken, Has at my
 Ro - se streut ge - schüt - telt all' ih - re

feet scat-ter'd all its pet - als!
 Blät - ter vor mei - ne Fü - ssel

MY QUEEN

(WIE BIST DU MEINE KÖNIGIN)

(Composed in 1864)

(Original Key, E \flat)

JOHANNES BRAHMS, Op. 32, No. 9

G. F. DAUMER (1880-1875)

Translated by Arthur Westbrook

Adagio

VOICE

PIANO

p molto espress. e dolce

col Ped.

Ah, sweet my love, my gracious queen!
Wie bist du mei - ne Kö - ni - gin,

As now, I've e'er thy sub-ject
durch sanf - te Gü - te won - ne -

espress.

been. — Dost thou but smile, then all a - round sweet Spring is smil - ing.
voll: — Du läch - le nur, Lenz - düf - te weh'n durch mein Ge - mü - the

Thou my queen, thou my queen.
 won - ne - voll, won - ne - voll!

p espress.

Fresh is the bloom the ro - ses
 Frisch auf - ge - blüh - ter Ro - sen

espress.

wear, Yet can it not with thine — com - pare. Fair - est of
 Glanz, ver - gleich ich ihn den dei - ni - gen? Ach ü - ber

flow'rs, thou bring - est joy, my soul en - tranc - ing. Thou my
 al - les was da blüht, is dei - ne Blü - the won - ne

queen, thou my queen.
voll, won - ne - voll.

p *espress.*

Tho' I might roam in des-erts drear, All would be changed should'st thou ap-
Durch to - dte Wü - sten wan - dle hin, und grü - ne Schat - ten brei - ten

p

pear, — Fra - grance and sweet re - fresh - ing shade Thou bring'st me
sich, — ob fürch - ter - li - che Schwü - le dort ohn' — En - de

f

ev - er, Thou my queen, thou my
brii - te, won - ne - voll, won - ne

dim. *dolce*

queen, my queen.
won - ne - voll

p espress.

In thy dear arms I would re - pose, E'en tho' for aye mine eyes might
Lass mich ver - gek'n in dei - nem Arm! Es ist in ihm ja selbst der

espress.

close, — Wert thou but near, e'en death's sharp pang would harm me nev - er.
Tod, — ob auch die herb - ste To - des - qual die Brust durch wü - the

Thou my queen, thou my queen, my queen.
won - ne - voll, won - ne - won - ne - voll!

Ad.

To Julius Stockhausen
SLUMBER-SONG
 (RUHE, SÜSSLIEBCHEN)

from the Magelone Cyclus

(Published in 1868)

JOHANN LUDWIG TIECK (1773-1853)
 Translated by John S. Dwight

(Original Key, A♭)

JOHANNES BRAHMS, Op. 33, No. 9

Adagio (Langsam)

PIANO

pp sempre e dolce

una corda

Rest thee, my sweet, in the shad - ow Of the green - ly
 Ru - he, Süß - lieb - chen, im Schat - ten der grü - nen,

glim - mer - ing grove; — Soft sigh - eth the
 däm - mern - den Nacht; — es säu - selt - das

dolce

grass on the mead - ow; Thou'rt fanned and art
 Gras auf den Mat - ten, es fä - chelt und

cooled in the shad - ow, And watched by
 kühlt dich der Schat - ten, und treu - e

faith - ful love. Sleep, — then, sleep
 Lie - be wacht. Schla - fe, schaf'

on, 'Neath the whis - p'ring pine.
 ein, lei - ser rauscht der Hain.

poco cresc.

Ev - er I'll be thine,
 E - wig bin ich dein,

dim.

Ev - er, ev - er I'll be
e - wig, e - wig bin ich

thine.
dein.

p dolce

dim.

Hush ye! in - vis - i - ble cho -
Schweigt, ihr ver - steck - ten Ge - sän -

p dolce

rus! Dis - turb not her dain - ty re - pose! The
ge, und stört nicht die sü - sse - ste Ruh! Es

p dolce

birds all, hov - er - ing o'er us, Sus - pend their be -
 lauscht der Vö - gel Ge - drän - ge, es ru - hen die

wil - der - ing cho - rus; So, dar - ling, thine eye - lids
 lau - ten Ge - sän - ge, schliess', Lieb' - chen, dein Au - ge

dolce

close! Sleep, — then, oh, sleep!
 zu. Schla - fe, schlaf' ein

p

No noise — near thee creep!
 im däm - mern - den Schein,

poco cresc.

Faith - ful - lest watch I'll keep, faith -
 ich will dein Wäch - ter sein, ich

dim.

ful - lest watch I'll keep.
 will dein Wäch - ter sein.

dolce

Animato

Mur - mur, mel - o - dies E - ly - sian!
 Mur - melt fort, ihr Me - lo - di - en,

f

Whis - per low, — thou stream, — thou
 rau - sche nur, — du stil - ler, du

purl - ing — stream! Charmed by
 stil - ler — Bach. Schö - ne

poco f

some en-chant - ing vis - ion,
 Lie - bes - phan - ta - sie - en

Full of all de - lights E - ly - sian,
 spre - chen in den Me - lo - die - en,

She is smil - ing in her
zar - te Träu - me schwim - men

dim.

dream;
nach.

Through the
Durch den

dolce sempre più
p

una corda

whis - per - ing trees Lit - tle
flü - stern - den Hain schwär - men

swarms of gold - en bees
gol - de - ne Bie - ne lein,

Keep und hum - ming to lull thee a -
sum - men zum Schlum - mer dich

sleep, hum - ming to lull thee, to lull
ein, sum - men zum Schlum - mer, zum Schum -

dim. *pp*

— thee a - sleep.
— mer dich ein.

p

dim. sempre e poco rit. *pp*

LOVE IS FOR EVER

(VON EWIGER LIEBE)

(Published in 1868)

(Original Key)

JOS. WENTZIG

JOHANNES BRAHMS, Op. 43, No. 1

Translated by R. H. Benson and Arthur Westbrook

Moderato (Mässig)

VOICE

PIANO

p

Deep-er and
Dun - kel, wie

deep - er o'er wood and o'er wold Shad-ow and si - lence the
dun - kel in Wald und in Feld! A - bend schon ist es, nun

land - scapeen - fold. Hush'd with the night is the
schwei - get die Welt. Nir - gend noch Licht und

song of the lark; Yes, in the twi - light the
 nir - gend noch Rauch, ja, und die Ler - che sie

home-steads are dark.
 schwei - get nun auch.

p

Forth from the vil - lage the lov - er is come, Guard - ing the
 Kommt aus dem Dor - fe der Bur - sche her - aus, giebt das Ge -

maid - en and lead - ing her home; Choos - ing the
 leit der Ge - lieb - ten nach Haus, führt sie an

path by the wil-lows a - part; Tell - ing her all that lies
 Wei - den - ge - bü - sche vor - bei, re - det so viel und so

deep in his heart:
 man - cher - lei:

mf

"Though men re - proach till thy heart near - ly break,
 „Lei - dest du Schmach und be - trü - best du dich,

Though they re - proach thee, love, for my sake,
 lei - dest du Schmach von An - dern um mich,

True lov - ers part - ed as quick - ly as we
 wer - de die Lie - be ge - trennt so ge - schwind,

poco più f

E - ven as quick - ly u - ni - ted shall be;
 schnell wie wir frü - her ver - ei - ni - get sind.

Swift come the part - ing as wind o'er the sea,
 Schei - de mit Re - gen und schei - de mit Wind,

sempre più f e poco stringendo

E - ven as swift shall our re - un - ion be!"
 schnell wie wir frü - her ver - ei - ni - get sind."

f

dim. e rit., poco a

poco

Rather slowly (*Ziemlich langsam*)

And the maid - en an - swer - ed straight; "Our love shall
 Spricht das Mäg - de - lein, Mäg - de - lein spricht: „Un - se - re

pp dolce

un poco animato

nev - er be part - ed by fate: Strong— tho' the steel and the
 Lie - be, sie tren - net sich nicht! Fest— ist der Stahl und das

un poco animato e

i - - ron for aye, Our love is strong - er and
 Ei - - sen gar sehr, un - se - re Lie - be ist

cresc.

sur - er than they. *un poco rit.*
 fe - ster noch mehr.

mf *dim.*

I - ron and steel can be
 Ei - sen und Stahl_____ man

sev - er'd in twain; Our love shall ev - er un -
 schmei - det sie um, un - se - re Lie - be, wer

un poco animato

chan - ged re-main; I - - ron and steel will not
 wan - delt sie um? Ei - - sen und Stahl, sie

p *un poco animato e*

al - way a - vail; Our love is plight - ed,
 kön - nen zer - gehn, un - se - re Lie - be,

cresc.

our love is plight - ed and nev - er, nev - - er shall
 un - se - re Lie - be muss e - wig, e - - wig be -

f

fail!"
 stehn!"

f *molto rit.* *p*

THAT NIGHT IN MAY

(DIE MAINACHT)

47

(Published in 1868)

(Original Key)

LUDWIG H.C. HÖLTY (1748-1776)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 43, No. 2

Largo ed espressivo (Sehr langsam und ausdrucksvoll)

VOICE

When the moon sil-ver-bright Shines thro' the
Wann der sil - ber-ne Mond durch die Ge-

PIANO

p

tan - gled trees, And her lan - guor - ous light Shim-mers on
sträu - che blinkt, und sein schlum-mern - des Licht ü - ber den

clus - ter'd leaves, And the night-in-gale sings,
Ra - sen streut, und die Nach - ti - gall flö - tet,

Sad - ly I wan - der from glade to glade.
wandl' ich trau - rig von Busch zu Busch.

Hid - ing there in the shade I hear the tur - tle-doves
 Ü - ber - hül - let vom Laub gir - ret ein Tau - ben - paar

p

Soft - ly coo - ing of love.
 sein Ent - zü - cken mir vor.

cresc. *f*

Leav - ing them far be - hind, I press
 a - ber ich wen - de mich, su - che

f *p* *dim.*

on to deep - er shad - ows;
 dunk - le - re Schat - ten,

And I weep for ut - ter lone -
und die ein - sa - me Thrä -

espressivo

li ness.
ne rinnt.

dim. rit.

When, O maid of my heart, Fair as the smil - ing morn
Wann, o lä - cheln-des Bild, wel - ches wie Mor - gen - roth

a tempo

simile

Thy love - ra - di - ant face When shall I look up - on?
durch die See - le mir strahlt, find ich auf Er - den dich?

See, the tears of my great lone -
 Und die ein - sa - me Thrä -

p cresc. legato

- li - ness pour, burn - ing,
 - ne bebt mir hei - sser,

mf

burn - ing, my cheeks a -
 hei - sser die Wang' her -

p

long.
 ab.

p *dim. rit.*

TO THE NIGHTINGALE (AN DIE NACHTIGALL)

51

(Published in 1868)

(Original Key, E)

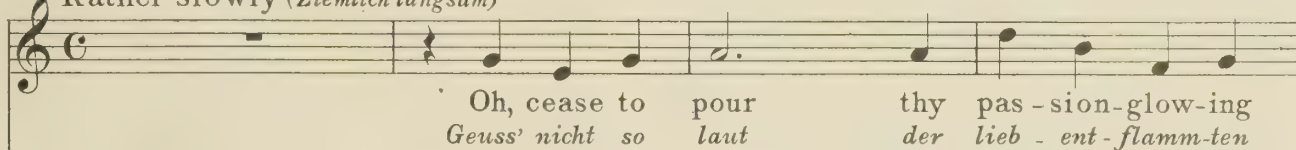
H. von HÖLTY (1828-1887)

Translated by Frederic Field Bullard

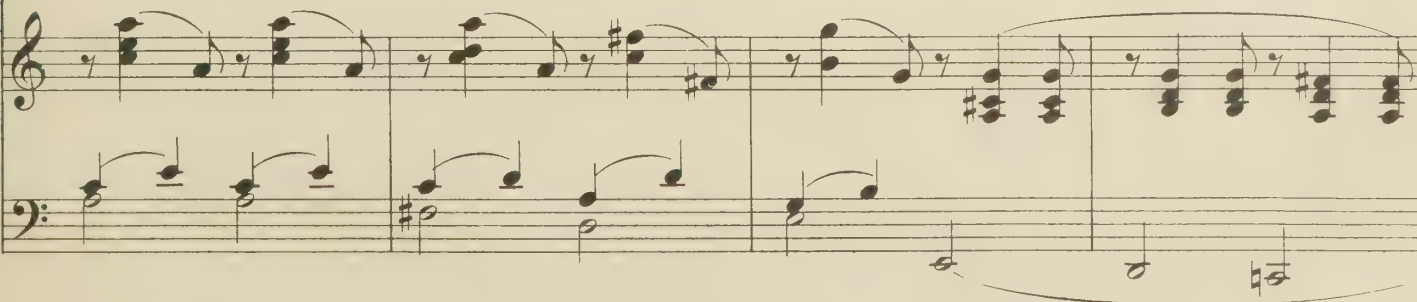
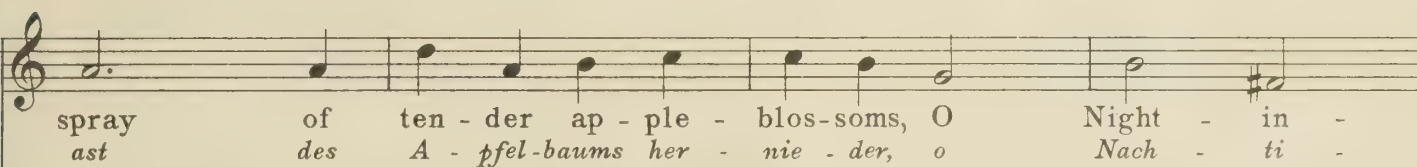
JOHANNES BRAHMS, Op. 46, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE



PIANO



gale! I hear the clear notes from thy sweet throat shak-en, And
gall! Du tö - nest mir mit dei - ner sü - ssen Keh - le die

Love re - plies. Thy melt - ing meas - ures by - gone mem - ries wak - en
Lie - be wach; denn schon durch - bebt die Tie - fen mei - ner See - le

In won - drous wise, in
dein schmel - zend Ach, dein

won - drous wise.
schmel - zend Ach.

Then from my couch a - gain re - pose is ban - ished, And
 Dann flieht der Schlaf von neu - em die - ses La - ger, ich

p

long I stare With tear - ful eye, from
 star - re dann, mit nas - sem Blick und

cresc.

which all hope has van - ished, To Heav -
 tod - ten-bleich und ha - ger den Him -

f

- en there. Go,
 - mel there. an. Fleuch,

p

Night - in - gale hence to thy green a - byss - es With blos - - soms
 Nach - ti - gall, in grü - ne Fin - ster - nis - se, in's Hain - - ge -

gay, And greet thy lov - ing mate with lov - ing
 sträuch, und spend' im Nest der treu - en Gat - tin

kiss - - es A - way!
 Küss - - se, ent - fleuch,

a - way!
 ent - fleuch!

dim. e poco rit.

THE WATCHFUL LOVER

(DER GANG ZUM LIEBCHEN)

55

Bohemian Folksong

Translated by Natalia Macfarren

(Published in 1868)

(Original Key, E minor)

JOHANNES BRAHMS, Op. 48, No 1.

Con grazia

VOICE

The moon in high heav - en the white clouds hath riv - en; I'll
Es glänzt der Mond nie - der, ich soll - te doch wie - der zu

PIANO

con Pedale

go to my dear one and stand at her door.
mei - - nem Lieb - chen, wie mag es ihr geh'n?

animato

Sad vig - il she keep - eth, she sigh - eth and
Ach weh, sie ver - za - get und kla - get, und

weep - eth, And thinks that in life she will ne'er see me more!
 kla - get, dass sie mich nim - mer im Le - ben wird seh'n!

Tempo I

The moon is near wa - ning; my
 Es ging der Mond un - ter, ich

p
con Pedale

love is com - plain - ing; I'll has - ten and watch that no ri - val comes
 eil - te doch mun - ter, und eil - te, dass kei - ner mein Lieb - chen ent -

nigh.
führt.

animato

Ye doves I hear woo-ing, oh, cease from your coo-ing Un-
Ihr Täub-chen, o gir-ret, ihr Lüft-chen o schwir-ret, dass

til to my dear one, my dear one I fly!
kei-ner mein Lieb-chen, mein Lieb-chen ent-führt.

TO A VIOLET

(AN EIN VEILCHEN)

(Published in 1868)

(Original Key, E)

H. von HÖLTY (1828-1887)
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No 2

Andante Very softly (*Sehr zart*)

VOICE

Hide, O
Birg, o

PIANO

p

vio - - let, with - in thine az - ure chal - - ice -
Veil - - chen, in dei - nem blau - en Kel - - che,

Hide these pale tears of sor - - -
birg die Thrä - - nen der Weh - - -

row,
muth,

Till
bis

my
mein

true — love — finds thee here — by the
Lieb — chen — die — se Quel — le be —

brook!
sucht!

And if she,
Ent - pfückt sie

dolce

smil - - ing,
lä - - chelnd

bend to
dich dem

pluck thee And place thee
Ra - sen, die Brust mit

in her bos - om,
dir zu schmie - cken;

f

p *espress., legato, poco a poco cresc.*

Oh, then nes - tle up - on her heart, then
O dann schmie - ge dich ihr an's Herz, dann

nes - tle up - on her heart, — up - on her heart, —
 schmie - ge dich ihr an's Herz, — dich ihr an's Herz, —

And tell her:
 und sag' ihr,

dim.

That the drops hid with - in thine az - ure chal - ice
 dass die Trop - fen in dei - nem blau - en Kel - che

p molto dolce

Flowed in grief from a soul to her de - vo - ted,
 aus der See - le des treu' - sten Jüng - lings flos - sen,

Who, la - ment - ing, de -
der sein Le - ben ver -

spair - - ing, sighs for death,
wei - - net, und den Tod,

p

and sighs in vain.
den Tod wünscht.

p

To B. F. in Vienna

CRADLE SONG

(WIEGENLIED)

(Published in 1868)

KARL SIMROCK (1802-1876)

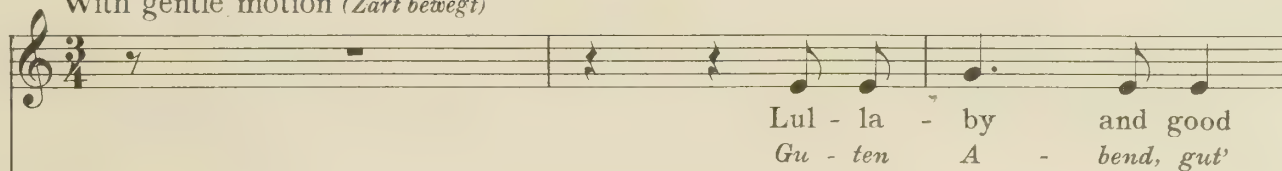
Translated by Arthur Westbrook

(Original Key, E \flat)

JOHANNES BRAHMS, Op. 49, No. 4

With gentle motion (*Zart bewegt*)

VOICE



PIANO



night!
Nacht,

With_ ro - ses be - dight, Creep in - to thy_
mit_ Ro - sen be - dacht, mit_ Näg - lein be -



bed,
steckt

There_ pil - low thy head. If God will, thou shalt
schlupf' un - ter die Deck': Mor - gen früh, wenn Gott



wake when the morn - ing doth break, If God will, thou shalt
 will, wirst du wie - der ge - weckt, mor - gen früh, wenn Gott

wake when the morn - ing doth break.
 will, wirst du wie - der ge - weckt.

Lul - la - by and good night; Those blue eyes close
 Gu - ten A - bend, gut' Nacht, von Eng' - lein be -

tight;— Bright an - gels are— near, So— sleep with - out
 wacht,— die— zei - gen im— Traum dir— Christ-kind - leins

fear. They will guard thee from harm With fair dream-land's sweet
 Baum: Schlaf'nun se - - lig und süß, schau' im Traum's Pa - ra -

charm, They will guard thee from harm With fair dream-land's sweet charm.
 dies, schlaf'nun se - - lig und süß, schau' im Traum's Pa - ra - dies.

REMEMBRANCE

(ERINNERUNG)

(Published in 1874)

(Original Key, C)

MAX von SCHENKENDORF (1783-1817)
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No. 2

Fervently (Innig)

VOICE

The fair - est maid be - neath the heav'n Once graced this
Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -

PIANO

p legato

vale of pure de - light With her dear pres - ence and the
ste der gan - zen Welt hat euch mit ih - rem 'ew' - gen

fea - tures So bright and fair, so fair and bright.
Glü - cke, mit ih - rem sü - ssen Licht er - hellt.

with increasing animation
(allmählig lebhafter)

O bow - ers, shrines we con - se -
Ihr Stel - len, ihr ge - weih - ten

cra - ted, Ye bear the im - age of my fair; What
Plä - tze, ihr trugt ja das ge - lieb - te Bild, was

mem - ories lie in your cool shad - ows, What treas - ured
Wun - der habt ihr, was für Schä - tze vor mei - nen

sweets are hid - den there!
Au - gen dort ent - hüllt!

animato sempre

Ye gar - dens gay, ye ver - dant
Ihr Gär - ten, all' ihr grü - nen

p legato

mead - ows, Ye vine - yards glow - ing on the hill, Thrice
Hai - ne, du Wein - berg in der sü - ssen Zier, es

hal - lowd ye since she con - sent - ed My cup of
nah - te sich die Heh - re, Rei - ne in Züch - ten

hap - pi - ness to fill.
gar zu freund - lich mir.

O words she here to me hath spo-ken! O
 Ihr Wor - te, die sie da ge - spro-chen, du

sweet, half breathed, half spo - ken word! Your
 schön - stes, halb - ver - hauch - tes Wort, dein

mag - ic charm can ne'er be bro - ken; Its sound and
 Zau - ber - bann wird nie ge - bro - chen, du klingst und

spell my soul _____ have stirred. _____
 wir - kest fort _____ und fort. _____

f

Tempo I

The fair - est maid be - neath the heav'n Once
 Ihr wun - der - schö - nen Au - gen - bli - cke, ihr

rit. e dim. *p legato*

loved thee, vale of pure de - light. I gaze on thee with
 lacht und lockt in ew' - gem Reiz. Ich schau - e sehn - suchts -

ten - der long - ing For her most pre - cious in my
 voll zu - rü - cke voll Schmerz und Lust und Lie - bes -

sight.
 geiz.

MY HEART IS IN BLOOM

(MEINE LIEBE IST GRÜN)

(Published in 1874)

FERD. SCHUMANN

Translated by Frederic Field Bullard

(Original Key, F \sharp)

JOHANNES BRAHMS, Op.63, No.5

With animation (*Lebhaft*)

VOICE

Oh, my heart — is in bloom —
 Mei - ne Lie - be ist grün —

PIANO

f

— like the li - lac tree, And my
 — wie der Flie - der - busch, und mein

Love like a sun - beam glow - eth, my
 Lieb ist schön — wie die Son - ne, mein

Love like a sun - beam glow - eth; She
 Lieb ist schön wie die Son - ne; die

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Love like a sun - beam glow - eth; She" in English and "Lieb ist schön wie die Son - ne; die" in German. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

has but to glance at my li - lac - tree, And
 glänzt wohl her - ab auf den Flie - der - busch und

p

The second system of the musical score. The vocal line continues with the lyrics "has but to glance at my li - lac - tree, And" and "glänzt wohl her - ab auf den Flie - der - busch und". The piano accompaniment continues with a right hand of chords and a left hand of a simple bass line. A piano dynamic marking (*p*) is present at the start of the piano part.

lo! in - to blos - som it blow - eth, And
 füllt ihn mit Duft und mit Won - ne, und

The third system of the musical score. The vocal line continues with the lyrics "lo! in - to blos - som it blow - eth, And" and "füllt ihn mit Duft und mit Won - ne, und". The piano accompaniment continues with a right hand of chords and a left hand of a simple bass line.

lo! in - to blos - som it
 füllt ihn mit Duft und mit

The fourth system of the musical score. The vocal line continues with the lyrics "lo! in - to blos - som it" and "füllt ihn mit Duft und mit". The piano accompaniment continues with a right hand of chords and a left hand of a simple bass line.

blow
Won

eth.
ne.

string.

f

stringendo

poco ten.

f

p

And my soul
Mei - ne See

has the wings
le hat Schwin

f

of a night - in - gale; He
 gen der Nach - ti - gall, und

lives 'mid the li - lac flow - ers, He
 wiegt sich in blü - hen - dem Flie - der, und

lives 'mid the li - lac flow - ers, In
 wiegt sich in blü - hen - dem Flie - der, und

ec - sta - sy sing - ing his mad - ding lay, For
 jauch - zet und sin - get vom Duft be - rauscht viel

joy of his per - fumed bow - ers, for
 lie - bes - trun - ke - ne Lie - der, viel

f

joy of his per - fumed bow
 lie - bes - trun - ke - ne Lie

ers.
 der. *stringendo*

f *stringendo*

poco ten.

f *p* *p*

OH, THAT I MIGHT RETRACE THE WAY

(O WÜST' ICH DOCH DEN WEG ZURÜCK)

(Published in 1874)

KLAUS GROTH (1819-1899)

(Original Key, *E*)

JOHANNES BRAHMS, Op. 63, No. 8

Rather slowly (*Etwas langsam*)

VOICE

PIANO

p

Oh, that I might re - trace the way, The
 O wüsst' ich doch den Weg zu - rück, den

hap - py way to child - hood's land! A - far from home why
 lie - ben Weg zum Kin - der - land! O wa - rum sucht' ich

did I stray, And leave my moth - er's hand, my moth - - er's
 nach dem Glück und liess der Mut - ter Hand, der Mut - - ter

9 6
 4 4

with growing animation
(lebhafter werdend)

hand?
Hand?

Oh, how I long to
O wie mich seh - net

be at rest, Nor dai - ly wake to care and toil, To
aus - zu - ruh'n, von kei - nem Stre - ben auf - ge - weckt, die

cresc.

close my eyes in slum - ber blest, 'Neath love's en - dear - ing
mii - den Au - gen zu - zu - thun, von Lie - be sanft be

smile, 'neath love's en - dear - ing smile!
deckt, von Lie - be sanft be - deckt!

No more to ques - tion nor to need, To pass the hours in
 Und nichts zu for - schen, nichts zu spä'h'n, und nur zu träu - men

cresc.

dream - ings mild, The check - er'd times no
 leicht und lind, der Zei - ten Wan - del

more to heed; A - gain to be a child, a -
 nicht zu seh'n, zum zwei - ten Mal ein Kind, zum

gain to be a child! Oh,
 zwei - ten Mal ein Kind! O

poco rit.

Tempo I

would that I might find the way, The bless - ed way to
 zeigt mir doch den Weg zu - rück, den lie - ben Weg zum

child - hood's land. In vain I seek! Wher - e'er I stray is
 Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings -

lone and des - ert strand, des - ert strand!
 um ist ö - der Strand, ö - der Strand!

pp

rit.

SONG OF THE SKYLARK

(LERCHENGESANG)

(Published in 1877)

(Original Key, B)

KARL CANDIDUS

Translated by Natalia Macfarren

JOHANNES BRAHMS, Op.70, No 2

Andante espressivo

VOICE

PIANO

p espressivo

E - the - re - al, far - off voi - ces,
 Ae - the - ris - che fer - ne Stim - men,

The
 der

sky - lark's rap - tur - ous meas - ures,
 Ler - chen himm - li - sche Grü - sse,

Ye bring me deep - est
 wie regt - ihr mir so

dolce

pleas - ures, O sweet, ce - les - tial voi - ces, O sweet, _____ ce -
 sü - sse die Brust, ihr liebli - chen Stim - men, die Brust, _____ ihr

les - tial voi - ces!
 lieb - li - chen Stim - men!

espressivo

I close my eye - lids, dream - ing;
 Ich schlie - sse leis' mein Au - ge,

Fond mem'ries come, and vi - sions Of gold - en days E -
 da zieh'n Er - in - ne - run - gen in sanf - ten Däm - me -

ly - sian, Fond mem'ries come, and vi - sions Of
 run - gen, da zieh'n Er - in - ne - run - gen in

dolce

gol - den days — E - ly - sian, While Spring — o'er
 sanf - ten Däm - me - run - gen, durch - weht — vom

all — is beam - ing.
 Früh - lings - hau - che.

espressivo

LOVE SONG

(MINNELIED)

83

(Composed in 1877)

H. HÖLTY (1828-1887)

Translated by Arthur Westbrook

(Original Key, C)

JOHANNES BRAHMS, Op. 71, No. 5

With much tenderness, but not too slowly
(Sehr innig doch nicht zu langsam)

PIANO

Sweet - er sounds the song of birds When she roams the mead -
Hol - der klingt der Vo - gel - sang, wenn die En - gel - rei -

- ows, When she comes with step so light, 'Mid the wood - land
- ne, die mein Jüng - lings - herz be - zwang, wan - delt durch die

shad - ows.
Hai - ne.

Bright-er is the bloom-ing Spring, Green-er are its bow-
 Rö - ther blü - hen Thal und Au, grü - ner wird der Ra -

- ers, When, with ten - der fin - gers' touch, She doth gath - er
 - sen, wo die Fin - ger mei - ner Frau Mei - en - blu - men -

flow-ers: But for thee all joy were dead, All earth's
 la - sen. Oh - ne sie ist al - les todt, welk sind

bright-ness fa - ded. E'en the glow of eve-ning sky Were for me o'er-shad-ed.
 Blüt' und Kräu-ter; und kein Fröh - lings-a - bend - roth düinkt mir schön und hei - ter.

Dear-est sov - 'reign of my heart, Leave, oh! leave me nev -
 Trau - te, min - nig - li - che Frau, wol - lest nim - mer flie -

- er, Bloom sweet blos - soms of thy love In my soul for
 - hen, dass mein Herz, gleich die - ser Au, mög' in Won - ne

ev - er, In my soul for ev - er.
 blü - hen, mög' in Won - ne blü - hen.

dolce *dim.*

rit. *p*

THE QUIET WOOD

(O KÜHLER WALD)

(Published in 1877)

(Original Key)

CL. BRENTANO (1778-1842)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No. 3

Lento Slowly (*Langsam*)

VOICE

Where shall I find the
O küh - ler Wald, wo

PIANO

p

qui - et wood In which my loved one strays? The
rau - schest du, in dem mein Lieb - chen geht? O

ech - o soft where shall I seek, That knows and loves, —
Wie - der - hall, wo lau - schest du, der gern mein Lied, —

— and loves — my — lays? — With —
 — mein Lied — ver — steht? — Im

in my heart there stirs the wood, there
 Her - zen tief, da rauscht der Wald, da

pp

stirs the wood In which my loved one strays: The
 rauscht der Wald, in dem mein Lieb - chen geht, in

ech - o in my sor - rows sleeps; For -
 Schmer - zen schief der Wie - der - hall, die

got - ten are my lays, for -
 Lie - der sind ver - weht, die

p

got - ten, all for - got - ten are my lays!
 Lie - der sind ver - weht, sind ver - weht.

p

LAMENT (VERZAGEN)

89

(Published in 1877)

(Original Key, F# minor)

KARL LEMCKE

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No 4

Con moto (Bewegt)

VOICE

PIANO

1 I sit a lone by the
2 The bil lows beat on the
1 Ich sitz' am Stran - - de der
2 Die Wo - gen rau - - schen zum

shore of the sea, And here would fain find
 sand - y shore; They break and dis - ap -
 rau - schen - den See, und su - che dort nach
 Stran - de hin, sie schäu - men und ver -

cresc.

rest, and here would fain find
 pear, They break and dis - ap -
 Ruh', und su - che dort nach
 geh'n, sie schäu - men und ver -

rest. I gaze at the
 pear. The wind - blown clouds
 Ruh; ich schau - e dem
 geh'n; die Wol - ken die

f *p*

foam - crest - ed bil - lows, And heav - y the
sweep - o'er the o - cean, And van - ish, I
Trei - ben der Wo - gen mit dum - pfer Er -
Win - de da - rü - ber, die kom - men

heart in my breast, Oh,
know not where, They
ge - bung zu, mit
und ver - weh'n, die

heav - y the heart in my
van - ish, I know not
dum - pfer Er - ge - bung
kom - men und ver

breast!
where!
zu.
weh'n.

dim. *p*

3 O rest - less, throb - bing
3 Du un - ge - stü - mes

cresc.

heart,
Herz,

Be
sei

still
still

and
und

give my spir - it
 gieb dich doch zur

rest, And know the storm - clouds and
 Ruh', du sollst mit Win - den und

bil - lows as kin - dred. Why art thou so
 Wo - gen dich trö - sten, was wei - nest, was

sore dis trest? Ah,
 wei - nest du? was

pp

*) Alternative note

Why so sore dis-
wei nest, wei nest

trest?
du?

p

dim.

pp

R.H.
L.H.

R.H.
L.H.

R.H.
L.H.

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a piano solo with a right-hand (R.H.) and left-hand (L.H.) accompaniment. The fourth system continues the piano solo with a right-hand (R.H.) and left-hand (L.H.) accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

THE DISAPPOINTED SERENADER

(VERGEBLICHES STÄNDCHEN)

(Published in 1882)

(Original Key, A)

Lower Rhine Folksong

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 84, No. 4

With animation and good humor (*Lebhaft und gut gelaunt*)

VOICE

(He) Ah, good eve - ning, fair
(Er) Gu - ten A - bend, mein

PIANO

f

maid - en good eve - ning, my dear,
Schatz, gu - ten A - bend, mein Kind,

p

Pleas - ant eve - ning, my dear! Love brings me here to thee;
gu - ten A - bend, mein Kind! Ich komm' aus Lieb' zu dir,

pp

So throw me down thy key, throw me down thy key, throw it down,
 ach, mach' mir auf die Thür, mach' mir auf die Thür, mach' mir auf,

throw it down, throw me down thy key! (She) My—
 mach' mir auf, mach' mir auf— die Thür! (Sie) Mein

door's lock'd and bolt - ed; I can't let you in,
 Thür ist ver - schlos - sen, ich lass' dich nicht ein,

I can't let you in. My moth - er said, you see,
 ich lass' dich nicht ein, Mut - ter, die rath mir klug,

If you came in to— me I would rue the day, I would rue,
 wärst du her - ein mit— Fug, wär's mit mir vor - bei, wär's mit mir,

I would rue, I would rue— the day!
 wär's mit mir, wär's mit mir— vor - bei!

poco f

(He) The— night is so cold,— so chill - y the
 (Er) So— kalt— ist die Nacht,— so ei - sig der

wind, so chill - y the wind,
 Wind, so ei - sig der Wind,

p

My heart will freeze right soon, And all my love be—gone.
 dass mir das Herz er - friert, mein Lieb' er - lö - schen wird,

Cru - el maid, be kind, cru - el maid, cru - el maid,
 öff - ne mir, mein Kind öff - ne mir, öff - ne mir,

Faster (Lebhafter)

cru-el maid, be kind! (She) Now if thy
 öff - ne mir, — mein Kind! (Sie) Lö - schet dein'

love's go - ing, then let it go,
 Lieb', lass sie lö - schen nur,

yes, then let — it go! Pray, let it
 lass sie lö - schen nur, Lö - schen sie

p leggiero

go for — aye, And here no long — er — stay. Pleas-ant dreams, young
 im - mer - zu, geh' heim zu Bett, zur Ruh', gu - te Nacht, mein

man; So, good night, go to bed, pleas-ant dreams, young
 Knab', gu - te Nacht, gu - te Nacht, gu - te Nacht, mein

man!
 Knab!

f *sf*

IN LONELY WOOD

(IN WALDESEINSAMKEIT)

(Published in 1882)

(Original Key, B)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 85, No. 6

Slowly (*Langsam*)

VOICE

I once in si - lent wood - lands re -
 Ich sass zu dei - nen Fü - ssen in

PIANO

p

clined at thy — dear side, While the hill - winds,
 Wal - des - ein - sam - keit; Win - des - ath - men,

sigh - ing, swept through the branch - es wide. Up -
 Seh - nen ging durch die Wip - fel breit. In

sink - ing; the lights grew soft — and pale.
 un - ter, der Tag ver - glüh - te all,

pp

Dis - tant, dis - tant, dis - tant
 fer - ne, fer - ne, fer - ne

rit. sempre

pp dim. rit. sempre

war - bled a night - in - gale,
 sang ei - ne Nach - ti - gall,

dolce

war - bled a night - in - gale!
 sang ei - ne Nach - ti - gull.

pp

IN SUMMER FIELDS

(FELDEINSAMKEIT)

(Published in 1882)

HERMANN ALMERS

Translated by Paul England (Verse I)
and Frederic Field Bullard (Verse II)

(Original Key)

JOHANNES BRAHMS, Op. 86, No. 2

Slowly (*Langsam*)

VOICE

PIANO

The first system of the musical score. The voice part begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a bass line of eighth notes and a treble line of chords. The lyrics are: "In sum-mer fields I" and "Ich ru-he still im".

The second system of the musical score. The voice part continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "lie 'mid deep green grass, I lie and watch the bound-less blue a -" and "ho - hen grü-nen Gras und sen-de lan-ge mei-nen Blick nach".

The third system of the musical score. The voice part continues with a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "bove me, a - bove me; The" and "o - ben, nach o ben; von".

whirr of ti - ny wings is nev - er still; To won - drous vi - sions
 Gril - len rings um-schwirrt ohn' Un - ter - lass, von Him - mels - bläu - e

heav - en's glo - ries move me, To won - drous vi - sions heav - en's glo - ries
 wun - der - sam um - wo - ben, von Him - mels - bläu - e wun - der - sam um -

move me. The
 wo - ben. Die

p

fair white clouds ride slow - ly o - ver head A - thwart the blue, like
 scho - nen wei - ssen Wol - ken zieh'n da - hin durch's tie - fe Blau, wie

dim.

pure and ra - diant vi - sions, Like pure and ra - diant
schö - ne stil - le Träu - me, wie schö - ne stil - le

vi - sions. I feel the while as tho' I long were
Träu - me; mir ist, als ob ich längst ge - stor - ben

dolce *p*

dead, And borne on wings a - loft to fields E - ly - sian, And
bin, und zie - he se - lig mit durch ew' - ge Räu - me, und

borne on wings a - loft to fields E - ly - sian.
zie - he se - lig mit durch ew' - ge Räu - me.

pp

ARISE, BELOVED VISION

(STEIG' AUF, GELIEBTER SCHATTEN)

(Published in 1884)

FRIEDRICH HALM

Translated by Frederic Field Bullard

(Original Key, *E♭ minor*)

JOHANNES BRAHMS, Op. 94, No. 2

Sustained (Gehalten)

VOICE

A - rise, be - lov - ed Vi - sion, To
Steig' auf, ge - lieb - ter Schat - ten, vor

PIANO

poco f

me in dead of night! Shake off this death - ly
mir in tod - ter Nacht, und lab' mich To - des -

lan - guor; Be with me in Thy might, — be with me
mat - ten mit dei - ner Nä - he Macht, — mit dei - ner

p

in — Thy might! Liv - ing Thou hadst all
 Nä - he Macht! Du hast's ge - konnt im

dolce

pow - er In death all pow'r's still Thine. To
 Le - ben, du kannst es auch im Tod. Sich

p

tri - umph o - ver suf - f'ring Was Thy — com - mand di -
 nicht dem Schmerz er - ge - ben, war im - mer dein Ge

vine.
bot.

Then come, and stay my weep-ing.
So komm! Still' mei-ne Thrä-nen,

Lift up my soul, I
gieb' mei-ner See-le

pray, And take me in Thy keep-ing, And make me young for
Schwung, und Kraft den wel-ken Seh-nen und mach' mich wie-der

aye,— and make me young— for aye!
jung,— und mach' mich wie-der jung.

SAPPHIC ODE

(SAPPHISCHE ODE)

109

(Published in 1884)

HANS SCHMIDT
Translated by Arthur Westbrook

(Original Key)

JOHANNES BRAHMS, Op. 94, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE

PIANO

Ro - ses culled at night from the dark - 'ning
Ro - sen brach ich Nachts mir am dunk - len

hedge - rows Sweet - er than by day all their fragrance were breath - ing,
Ha - ge; Sü - sser hauch - ten Duft sie, als je am Ta - ge;

Tho' the lad - en branch - es were mov - ing a - bove me,
Doch ver - streu - ten reich die be - weg - ten Ae - ste

Show - ers be - dew ing.
Thau, der mich näss - te.

So thy kiss - es' fra-grance as naught has
Auch der Küss - se Duft mich wie nie be -

charmed me, Kiss - es caught by night from thy lips'— red blos - som;
rück - te, Die ich Nachts von Strauch dei - ner Lip - pen pflück - te:

Tho' from eyes with deep— e mo - tion glow - ing,
Doch auch dir be - wegt im Ge - müth— gleich je - nen,

pp

Tears— were flow - ing.
Thau - ten die Thrä - nen.

pp

MY EVERY THOUGHT IS WITH THEE, LOVE

(BEI DIR SIND MEINE GEDANKEN)

(Published in 1884)

(Original Key, A)

JOHANNES BRAHMS, Op. 95, No. 2

FRIEDRICH HALM

Translated by Frederic Field Bullard

Quickly and intimately (*Schnell und heimlich*)

VOICE

PIANO

p sotto voce

1 My ev - 'ry thought is with thee, Love,
 2 My ev - 'ry thought is with thee, Love,
 1 Bei dir sind mei - ne Ge - dan - ken
 2 Bei dir sind mei - ne Ge - dan - ken

And hov - ers, hov - ers round thee
 Re - fus - ing from thee, from thee to
 und flat - - tern, flat - - tern um dich
 und wol - len von dir, von dir nicht

there, And tells me, they'd all be
part, And tells me, of earth's fair
her; sie sa - gen, sie hät - ten
fort; sie sa - gen, das wär' auf

sempre dim. e rit.
lone - ly When - ev - er they leave my
pla - ces The fair - est is where thou
Heim - weh, hier litt' es sie nicht
Er - den der al - ler - schön - ste

p *sempre dim. e rit.*

fair, when - ev - er they leave
art, the fair - est is where
mehr, hier litt' es sie
Ort, der al - ler - schön -

pp dolce

a tempo
my fair.
thou art.
nicht mehr.
ste Ort.

a tempo

3 They say they dare not go
 3 Sie sa - - gen, un - lös - bar

near thee, For dan - ger thy mag -
 hiel - te dein Zau - ber sie fest - -

- - ic brings; Al - read - y
 - - ge - bannt; sie hät - - ten

thy ra - diant glan - ces Have
 an dei - nen Bli - cken die

sempre dim. e rit.

f *p* *sempre dim. e rit.*

burned their ten der wings, have
 Flü - gel sich ver - brannt, die

burned their ten der
 Flü - gel sich ver -

a tempo
 wings.
 brannt.

pa tempo

MAIDEN'S SONG (MÄDCHENLIED)

115

PAUL HEYSE (1830-)

(after the Italian)

Translated by Frederic Field Bullard

(Published in 1884)

(Original Key, F)

JOHANNES BRAHMS, Op. 95, No. 6

Commodo (Behaglich)

VOICE

At ear-ly morn a-broad I rove, And go at once to—
Am jüng-sten Tag ich auf-er-steh und gleich nach mei-nem

PIANO

p

seek my—Love;
Lieb-sten—seh,

And if my Love I do—not-meet,
und wenn ich ihn nicht fin-den-kann

dolce

poco rit.

I hie me back to slum-ber sweet, I hie me
leg' wie-der mich zum Schla-fen dann, leg' wie-der

dim. *poco rit.*

a tempo

back to slum-ber sweet. What
mich zum Schla-fen dann. O

a tempo

f

grief is ours, what end-less pain, Till, hand in hand, we—
 Her - ze - leid, du E - wig - keit! Selb - an - der nur - ist—

meet a - gain! And, if my Love cast out— should be,
 Se - lig - keit! Und kommt mein Lieb - ster nicht - hin - ein,

dolce

There'll be no Par - a - dise for me, there'll be no
 mag nicht im Pa - ra - die - se sein, mag nicht im

dim.

Par - a - dise for me!
 Pa - ra - die - se sein.

p

OH, DEATH IS LIKE THE COOLING NIGHT

117

(DER TOD, DAS IST DIE KÜHLE NACHT)

(Composed in 1886)

(Original Key, C)

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 96, No. 1

Molto lento Very slowly (Sehr langsam)

VOICE

Oh, Death is like the cool - ing Night,
Der Tod, das ist die küh - le Nacht,

PIANO

p

And Life is like the sul - try Day.
das Le - ben ist der schwü - le Tag.

pp

The Night is near; I'm
Es dun - kelt schon, mich

dim.

wear - y; The Day ——— takes my strength a -
 schlä - fert, der Tag ——— hat mich müd' — ge -

way. O - ver my couch there
 macht. Ü - ber mein Bett er -

p ben legato

grows a green tree, Where - in — a ten - der
 hebt sich ein Baum, d'rin singt — die jun - ge

cresc. *poco* *a* *poco*

night - in - gale Doth sing a - loud — for
 Nach - ti - gall; sie singt von lau - ter

ver - y love, doth
 Lie - be, von

sing — for ver - y love! I
 lau - ter Lie - be, ich

hear him, I hear him e'en while— I
 hör' es, ich hör' es so - gar — im

sf *p*

dream, e'en while— I dream.
 Traum, so - gar — im Traum.

più p

p

NIGHTINGALE

(NACHTIGALL)

121

(Published in 1886)

C. REINHOLD

Translated by Frederic Field Bullard

(Original Key, F minor)

JOHANNES BRAHMS, Op.97, No.1

Slowly (Langsam)

VOICE

PIANO

f *espressivo*

O Night - in - gale, thy plain - tive lay My
O Nach - ti - gall, dein sü - sser Schall, er

ver - y soul doth deep - ly sway.
drin - get mir durch Mark und Bein.

dolce

Nay, wee, wise song-ster, nay; — What brings this
 Nein, trau-ter Vo-gel, nein! — was in mir

f *p dolce* *cresc. poco a poco*

hap - py pain to day Is not thy lay. — It comes from
 schafft so sü - sse Pein, das ist nicht dein, — das ist von

pp

rit.

ac - cents deep and ring - ing, Which long were
 an - dern, him - mel - schö - nen, nun längst für

cresc. *f* *6* *f rit.*

si - lent in my — sing - ing, And soft - ly now re -
 mich ver - klun - ge - nen Tö - nen, in dei - nem Lied ein

p *3* *p*

ech - o in thy lay,
 lei - ser Wie - der hall,

pp *dim.*

re - ech - o in thy lay.
 ein lei - ser Wie - der hall!

dolce *pp*

A BIRD FLIES OVER THE RHINE

(AUF DEM SCHIFFE)

(Published in 1886)

(Original Key, A)

C. REINHOLD

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 2

Quickly, and with animation (*Lebhaft und rasch*)

VOICE

PIANO

The musical score is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 3/8. The tempo/mood is 'Quickly, and with animation (*Lebhaft und rasch*)'. The piano accompaniment begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes. The voice part enters in the third measure with the lyrics 'A lit - tle bird flies o - ver the'. The piano part continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic in the fourth measure. The score is divided into three systems, each with a voice staff and a piano grand staff.

VOICE

PIANO

f

p

A lit - tle bird flies o - ver the
Ein Vö - ge - lein fliegt ü - ber den

Rhine And flut - ters his wings in the glad sun -
 Rhein und wiegt — die Flü - gel im Son - nen -

shine;
 schein,
 Sees vine - clad
 sieht Re - ben -

f *p*

hills and the riv - er green, In gold - en
 hü - gel und grü - ne Fluth in gold' - ner

sheen, — in gold — en sheen.
 Gluth, — in gold' — ner Gluth.

How hap - py he, how hap - py
 Wie wohl das thut, wie wohl das

he, — On high — up — lift — ed at
 thut, — so hoch — er — ho — ben im

morn — to — bel —
 Mor — gen — hauch!

With him there, soar - -
 Beim Vög lein dro - -

ing, I fain would be,
 ben o wär' ich auch,

I fain, I fain
 o wär' ich, wär'

would be!
 ich auch!

COME SOON

(KOMM BALD)

(Published in 1886)

KLAUS GROTH (1819 - 1899)

Translated by Frederic Field Bullard

(Original Key, A)

JOHANNES BRAHMS, Op. 97, No. 5

Tenderly (*Zart bewegt*)

VOICE

1 Why are we
2 And who can
1 Wa - rum denn
2 Wer kommt und

PIANO

wait - ing them, from day to day, While ev - 'ry
count them, bloom - ing so fair? His eyes would
war - ten von Tag zu Tag? Es blüht im
zählt es, was blüht so schön? An Au - gen

flow - er blooms when it may?
fail him, see - ing them there.
Gar - ten was blü - hen mag.
fehlt es, es an - zu - seh'n.

Mine own eyes wan - der from flow'r to stream. Me -
 Die mei - nen wan - dern vom Strauch zum Baum; mir

thinks to you, — too, 'twere like a dream, Me - thinks to
 scheint auch An - dern wär's wie ein Traum, mir scheint auch

you, — too, 'twere like — a dream.
 An - dern wär's wie — ein Traum.

And when I think of those I hold true,
 Und von den Lie - ben, die mir ge - treu,

More than all oth - ers I'd fain have you,
 und mir ge - blie - ben, wärst du da - bei,

I'd fain, I'd fain — have you.
 wärst du, wärst du — da - bei!

DO YOU OFTEN CALL TO MIND?

131

(KOMMT DIR MANCHMAL IN DEN SINN?)

(From Gipsy Songs)

(Zigeunerlieder)

(Published in 1888)

German text by HUGO CONRAT

from the Hungarian

Translated by Arthur Westbrook

(Original Key, E)

JOHANNES BRAHMS, Op.103, No 7

Andantino grazioso

VOICE

Do you oft - en call to mind, my on - ly love,
Kommt dir manch - mal in den Sinn, mein sü - sses Lieb,

PIANO

p

What you prom - ised once - the ho - ly
was du einst mit heil' - gem Ei - de

vows you made?
mir ge - lobt?

Do you oft - en
Kommt dir manch - mal

dolce

call to mind, my on - ly love,
in den Sinn, mein sü - sses Lieb,

What you prom - ised once - the ho - - ly vows you made?
was du einst mit heil' - gem Ei - de mir ge - lobt?

Leave me not! For - sake me not!
Täusch' mich nicht, ver - lass' mich nicht,

mp

You know not how dear - ly I love thee;
 du weisst nicht, wie lieb - ich dich hab,

cresc.

Love me, then, as I love you And the smile of
 lieb' du mich wie ich dich, dann strömt Got - tes

God shall bless us two.
 Huld auf dich her - ab!

dolce

A THOUGHT LIKE MUSIC

(WIE MELODIEN ZIEHT ES MIR)

(Composed in 1889)

(Original Key, A)

JOHANNES BRAHMS, Op. 105, No. 1

KLAUS GROTH (1819-1899)

Translated by Isabella G. Parker

Tenderly (Zart)

VOICE

A thought like mu - sic, — hold - ing My
 Wie Me - lo - di - en — zieht es mir

PIANO

p sempre dolce

heart in soft con - trol, Like flow'rs of spring un -
 lei - se durch den Sinn, Wie Früh - lings - blu - men

fold - ing, It thrill - eth through my soul,
 blüht es und schwebt wie Duft da - hin,

It thrill - eth through my soul.
und schwebt wie Duft da - hin.

But if a word — be —
Doch kommt das Wort — und —

spo - ken, Its beau - ty to con - vey, The
fasst es und führt es vor das Aug', Wie

spell at once is bro - ken 'Twill van - ish quite a -
Ne - bel - grau er - blasst es und schwin - det wie ein

way,
Hauch,

'Twill van - ish quite a -
und schwin - det wie ein

way.
Hauch.

In me - lo - dy — deep — hid - den, A
Und den - noch ruht — im — Rei - me ver -

fra - grance lies con - cealed That bring - eth tears un -
bor - gen wohl ein Duft, Den mild aus stil - lem

bid - den, Un - spo - ken joy 'twill yield,
 Kei - me ein feuch - tes Au - ge ruft,

dim.

That bring - eth tears un - bid - den; Un -
 Den mild aus stil - lem Kei - me ein

spo - ken, un - spo - ken joy 'twill
 feuch - tes, ein feuch - tes Au - ge

yield.
 ruft.

rit.

LIGHTER FAR IS NOW MY SLUMBER

(IMMER LEISER WIRD MEIN SCHLUMMER)

(Published in 1889)

HERMANN LINGG

(Original Key)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op 105, No 2

Slow and soft (*langsam und leise*)

VOICE

Light - er far is now my slum - ber,
 Im - mer lei - ser wird mein Schlum - mer,

PIANO

pp sempre e legato

And my sor - rows with - out num - ber seem a shad - ovy
 nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber

veil _____ o - ver me. _____
 mir, _____ ü - ber mir. _____

Oft in
 Oft im

dim.

dreams thy voice a - gain Call - eth to me ten - der - ly;
 Trau - me hör' ich dich ru - fen d'raus vor mei - ner Thür,

But the door is closed to thee:
 Nie - mand wacht und - öff - net dir,

pp *dim.*

Then I wake and weep for bit - ter pain, bit -
 ich er - wacht und wei - ne bit - ter - lich, wei

f *p*

- ter, bit - ter pain.
 - ne bit - ter - lich.

pp

Ah, my love, I soon shall per - ish,
Ja ich wer - de ster - ben müs - sen,

And an - oth - er love thoult cher - ish,
ei - ne An - dre wirst du, küs - sen,

When I'm pale and cold, — pale — and
wenn ich bleich und kalt, — bleich — und

dim.

cold. — Ere the May - wind warms the wold, Ere the
kalt. — Eh' die Mai - en - lüf - te weh'n, eh' die

thros - tle trills his tune, Wouldst thou me
 Dros - sel singt im Wald: Willst du mich

pp

a - gain be - hold, Seek, oh,
 noch ein - mal seh'n, komm', o

poco cresc.

seek me soon. Seek, oh,
 kom - me bald, komm', o

f

seek me soon! Seek, oh,
 kom - me bald! komm', o

p

TREACHERY

(VERRATH)

(Published in 1889)

(Original Key)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 105, No. 5

Andante assai (Angemessen bewegt)

VOICE

'Twas on a sum-mer
Ich stand in ei - ner

PIANO

*Con moto**mf**p*

night I stood Where lin - den - trees were grow - ing;
lau - en Nacht an ei - ner grü - nen Lin - de,

The moon was bright, the wind was light, The
der Mond schien hell, der Wind ging sacht, der

tor - rent swift was flow - ing, was flow - ing.
 Giess - bach floss ge - schwin - de, ge - schwin - de.

mf

The lin - dens near a cot - tage grew; I heard the door-hinge
 Die Lin - de stand vor Lieb - chens Haus, die Thü - re hört ich

p

grat - ing. My false love let a stran - ger out, And
 knar - ren. Mein Schatz liess sacht ein Manns - bild 'raus: „Lass

sotto voce

pp

said, "Don't keep me wait-ing! To mor-row do not keep me wait-ing, Sweet, I
 mor - gen mich nicht har - ren, lass mich nicht har - ren, sü - sser

pray! Oh, how I love thee, dear y! Just tap up -
 Mann, wie hab' ich dich so ger ne! An's Fen - ster

p

on my win-dow-pane. The oth - er's far a -
 klo - pfe lei - se an, mein Schatz ist in der

dim. *pp* *poco rit.*

way, far a way!"
 Fer ne, ja Fer ne!"

More spirited (Lebhafter)

"Have done with word and kiss!" said I, "And you, — sir, in silk — and —
 Lass ab von Druck und Kuss, Fein's-lieb, du Schö - ner im Sam - met -
Più mosso

feath - er, Make speed - y haste, You thief of love! Now,
 klei - de, nun spu - te dich, du fei - ner Dieb, ein

man to man on the heath - er, on the heath - er!
 Mann harrt auf der Hai - de, ja Hai - de.

The moon is bright, the turf is green And
 Der Mond scheint hell, der Ra - sen grün ist

firm for your un - do - ing. You bear a sword! Mine
gut zu uns - 'rem Be - geg - nen, du trägst ein Schwert und

p *sf* *sf* *sf*

own is keen. My bless - ing, my bless - ing on your
nickst so kühn, dein' Lieb - schaft, dein' Lieb - schaft will ich

sf *f* *f*

woo - ing, my bless - ing, my bless - ing on your woo -
seg - nen, dein' Lieb - schaft, dein' Lieb - schaft will ich seg -

cresc.

ing, your woo - ing!
nen, ja seg - nen!

f

As at the beginning (Wie zu Anfang) And Und

ff *p* *pp* *p*

when the rud - dy, glow - ing sun A - rose up - on the mor - row,
als er - schien der lich - te Tag, was fand er auf der Hai - de?

A corpse 'mid trampled. blos - soms lay, To that false maid - en's
Ein Tod - ter in den Blu - men lag zu ei - ner Fal - schen

p

sor - row, to her sor - row.
Lei - de, ja Lei - de.

ff

SERENADE

(STÄNDCHEN)

(Published in 1889)

(Original Key, G)

FRANZ KUGLER

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No 1

Allegretto grazioso With graceful motion (*Anmüthig bewegt*)

VOICE

PIANO

The moon hangs o - ver the hill - tops, And now is the time for love. _____
 Der Mond steht ü - ber dem Ber - ge, so recht für ver - lieb - te Leut'; _____

A foun - tain plays in the gar - den. No
 im Gar - ten rie - selte ein Brun - nen, sonst

crea - ture there doth move:
 Stil - le weit und breit.

pp *p*

Till to the foot of the ter - race Three stu - dents come in the
 Ne - ben der Mau - er im Schat - ten, da steh'n der Stu - den - ten

shade, With man - do-lins and a zith - er, A -
 drei, mit Flöt und Geig' und Zi - ther, und

sing - ing a ser - e - nade, Sing - ing a
 sin - gen und spie - len da - bei, sin - gen und

dul - cet ser - e - nade.
 spie - len da - bei.

The mu - sic floats to the maid - en, And in a vi - sion fair
 Die Klän - ge schlei - chen der Schön - sten sacht in den Traum hin - ein,

p *dolce*

— She sees the face of her lov - er, And mur - murs, "For -
 — sie schaut den blon - den Ge - lieb - ten und lis - pelt: „ver

pp

get — me — ne'er!"
 giss — nicht mein!"

p

THE FROST WAS WHITE

(ES HING DER REIF)

(Published in 1889)

(Original Key, A minor)

KLAUS GROTH (1819-1899)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No. 3

Dreamily (Träumerisch)

VOICE

PIANO

p

molto p e

col Ped.

frost was white on ev - 'ry tree, And
hing der Reif in Lin - den baum, wo -

dolce

ev - 'ry sun - beam sil - ver gleamed; The
durch das Licht wie Sil - ber floss: ich

lit - tle cot - tage where you dwell An elf - in
sah dein Haus, wie hell im Traum, ein blit - zend

Ad.

pal - ace seemed, an elf - in pal - ace
Fe - en - schloss, ein blit - zend Fe - en -

Ad.

seemed.
schloss.

Wide o - pen
Und of - fen

p

Ad.

was your lat - tice there, And I could see your
stand das Fen - ster dein, ich kann - te dir in's

più p

form — with — in, All ra — diant
Zim — mer seh'n — Da tratst du

p

con Pedale

in the sun — shine fair, — My dark — eyed Elf — in
in den Son — nen — schein, — du dun — kel — ste der

dim.

Queen. — I paused,
Feen. — Ich bebt'

pp

So love — ly was the sight, For
in se — li — gen Ge — nuss, so

warm and fair as Spring you seemed: But in your
 früh - lings - warm und wun - der - bar: da merkt ich

greet - ing cold and chill The frosts of Win - ter
 gleich an dei - nem Gruss, dass Frost und Win - ter

gleamed, — the frosts of Win -
 war, — dass Frost und Win -

- ter gleamed.
 - ter war.

MY SONGS (MEINE LIEDER)

(Published in 1889)

ADOLF FREY

Translated by Frederic Field Bullard

(Original Key, F# minor)

JOHANNES BRAHMS, Op. 106, No. 4

Spirited and soft (*Bewegt und leise*)

PIANO *p dolce*

When my heart in po - et
Wenn mein Herz be - ginnt zu

mad - ness With a song would
klin - gen und den Tö - nen

tell its glad - ness,
löst die Schwin - gen,

dolce

Min - gled in the rhyth - mic
 schwe - ben vor mir her und

meas - ures Come fond dreams of
 wie - der blei - che Won - nen,

by - gone pleas - sures With the
 un - ver - ges - sen, und die

shad - ows of the cy - press.
 Schat - ten von Cy - pres - sen.

All my songs are songs of
 dun - kel klin - gen mei - ne

sad - ness, All my songs are
 Lie - der, dun - kel klin - gen

songs of sad - ness!
 mei - ne Lie - der!

rit.

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